Maximilian
MARCOLL

BREAK REMOVE DEMOLISH

Compound No.8

Cello

The parts of the strings consist, almost entirely, of glissandi. “Headless” notes during glissandi are merely meant to indicate the duration of the glissando. They should not get additional attacks.
The same is true for tied notes: The heads of tied notes have been removed to clarify repetitions etc.

The written dynamics should be executed with much care. The ambitus of written expressions ranges from pp to fff. Make sure, pianissimo is always very quiet, whereas fff should be executed with brute force!

Everything is to be played without even the slightest trace of vibrato!!

BREAK REMOVE DEMOLISH

Maximilian Marcoll, 2013-14

♩= 120

12

17

22

27

34

39

44

fp *fp* *fp* *sempre simile*

49

54

59

64

69

fp *ff* *p*

79

84

89

poco a poco cresc.

94

mf < *mf* < *mf*

(poco cresc.)

98

mf

sempre simile

(mf e poco cresc.)

103

108

113

118

mfp

sempre simile

e cresc. poco a poco

123

mf
cresc. poco a poco

127

3 3 3 3

fp
sempre simile
e cresc. poco a poco

132

f
(cresc. poco a poco)

ffp *sempre simile e cresc.*

137

fff
poco decr. *sempre simile*

unless otherwise stated *fff* e poco decr. on every note!

142

3 3

147

152

157

3 3

162

167

172

177

fff

p non decr.

182

187

192

197

201

206

211

217

change of bow direction
on every glissando

(legato)

p sempre

222

227

232

poco a

237

poco *cresc.*

242

247

252

mf

cresc. poco a poco

257

262

267

f

272

cresc. poco a poco

278

283

288

ff

293

298

303

cresc.

fff

308

♩= 160

repeat as many times as needed by perc.- player (but at least 15 times)

26''

311

♩= 120

mf *ff* *mf* *ff*

317

322

mf *ff*

327

332

f

337

ff

342

347

352

357

362

367

372

377

382

fff p *fff* *p* *fff p* *fff* *p* *fff* *fff*

387

fff

392

f

397

poco a poco cresc.

402

fff

subito come prima

407

cresc. poco a poco

412

417

fff poss.